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- 26 Is it a crime
- 31 Never as good as the first time
- 36 Love is stronger than pride
- 39 Paradise
- 44 Nothing can come between us
- 48 No ordinary love
- 55 Like a tattoo
- 60 Kiss of life
- 66 Please send me someone to love
- 70 Cherish the day
- 76 Pearls

Your love is king

Words & Music: Adu & Matthewman

This sheet music page contains two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The bottom staff is for the guitar, indicated by a bass clef. The music consists of four measures. Chords shown above the staff include Amaj7, Dmaj7, and Amaj7. The lyrics "Your love is" begin in the third measure. The fourth measure concludes with a repeat sign and two endings. Ending (1, 3) continues the melody, while ending (2) introduces a new section starting with "You're the".

Dmaj7 Amaj7 Dmaj7

Nev-er need to part, - } your kiss-es ring
rul-er of my heart, }
round and round and round my head

Bm7 C#m7 Dmaj7 C#m7

touch-ing the ve - ry part of me that's mak-ing my soul sing, { I'm
I'm

Bm7 C#m7 1 Dmaj9 2 Dmaj9

tear-ing the ve - ry heart of me, I'm cry-ing out for more. Your love is
cry-ing out for more, your love is king.

Amaj7 Dmaj7

I'm com-ing up, I'm

Amaj7 Dmaj7 Amaj7
 com - ing. You're mak-ing me dance

Dmaj7 Amaj7 Dmaj7
 in - side. Your love is

3 Dmaj9 Bm7 C#m7
 cry-ing out for more. Touch-ing the ve-ry part of me that's

8: 8:
 mak-ing my soul sing, I'm cry-ing out for more, your love is king.

Amaj7

This is no blind faith, this is
(2nd ad lib.) gotta crown you with my heart. (your love is
 go.)

Dmaj7

no sad or sorry dream this is no
 king) never, never need to part (your love is king) oh,

Amaj7

Dmaj7

Amaj7

1 Dmaj7 Bm7 C#m7 Dmaj7 E11

blind faith. Your love your love is real.

2 Dmaj7 Amaj7 E11 3^o to Fade

touch me, your love is king, nev - er let - ting

Hang on to your love

Words & Music: Adu & Matthewman

Am7/D

B♭ maj7/D

Am7/D

B♭ maj7/D

hea-ven's name why are you walk-ing a-way,- hang on to your love.— In

Am7/D

B♭ maj7/D

hea-ven's name why do you play these games,— hang on to your love.

Am7/D



Take time when you're down on luck, it's so
Be brave when the jour-ney is rough, it's not

B♭ maj7/D

Am7/D

eas - y — to walk out on love... Take your time when the
eas - y — when you're in love. — Don't be a-shamed when the

B♭ maj7/D

go-ing gets tough, it's so pre-cious.
go-ing gets tough, it's not eas - y,

(don't give up) } So if you

Am7/D

B♭ maj7/D

want it to get strong-er you'd bet-ter not let go, you've got to hold on long-er if you

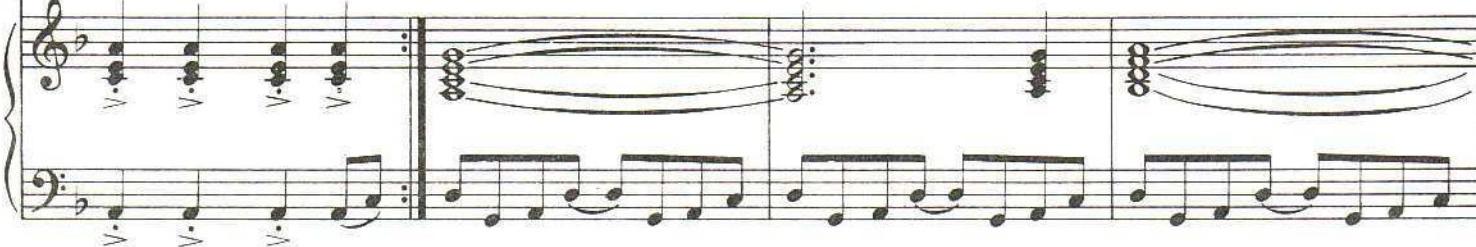
want your love to grow... —

got to stick to-ge-th-er

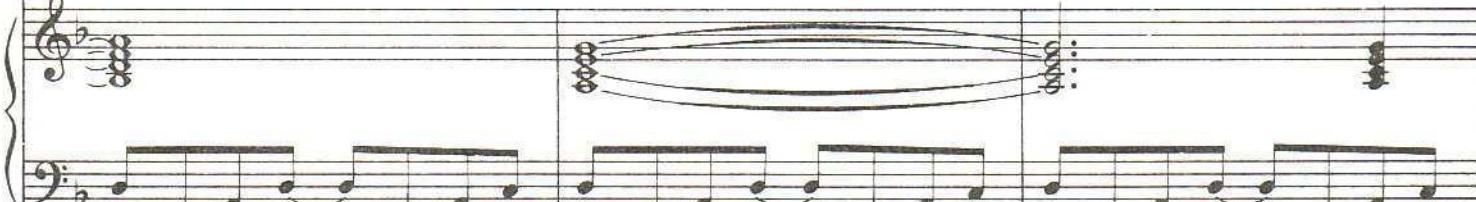
hand in glove, —

hold on tight, don't fight,

Am 0 Am7/D B♭ maj7/D


hang on to your love. In hea-ven's name_why are you walk-ing a-way,_ hang on to your love.


Am7/D


In hea - ven's name— why do you play these games,_


B♭ maj7/D To Coda ♫ D.% al Coda CODA


hang on to your love.— So if you — When you


Am7/D B♭ maj7/D Ad lib. to fade


find a love— don't let it walk a - way.— When you
 find your love— you've got to make it stay.—


Smooth operator

Words & Music: Adu & St. John

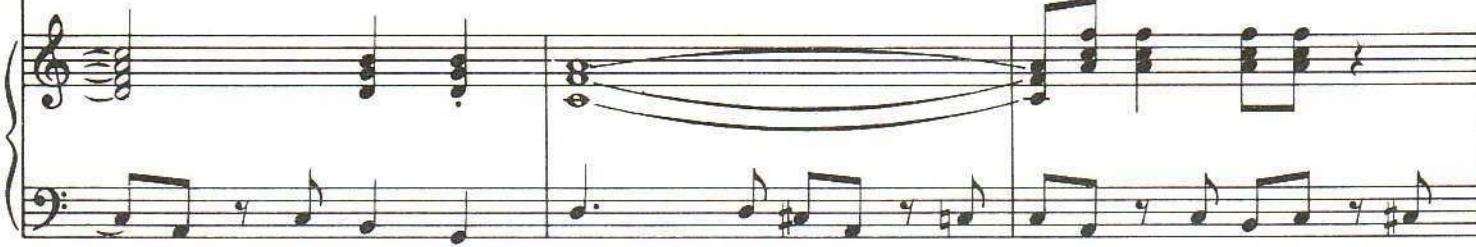
The sheet music consists of two systems of musical notation. The top system shows a vocal melody with lyrics and a guitar part. The bottom system shows a guitar part with chords and a vocal melody. The lyrics are as follows:

He's
laugh-ing with an-oth-er girl and play-ing with an -oth-er heart.
Plac-ing high stakes, making hearts ache. He's
loved in sev-en lan-gua-ges. Dia-mond nights and ru-by lights

Chords shown above the staff include Dm7, Em7, Dm7, Em7, Dm7, G, Dm7, Em7, Dm7, and G.

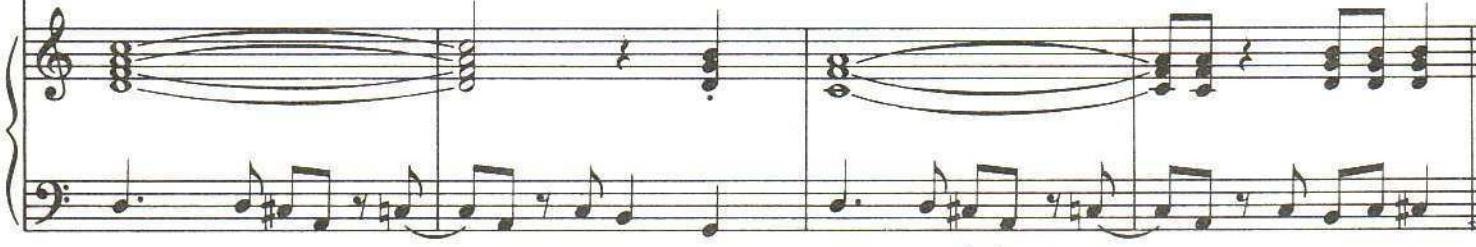
G Dm7
 

high in the sky, hea-ven



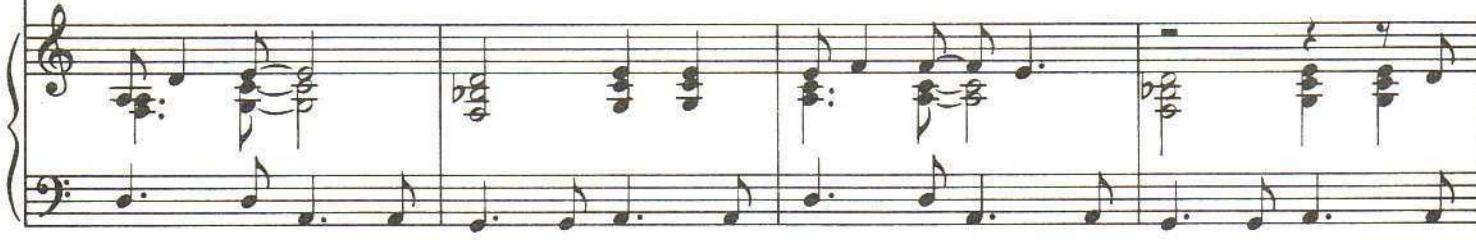
G Dm7 G
  

help him when he falls.



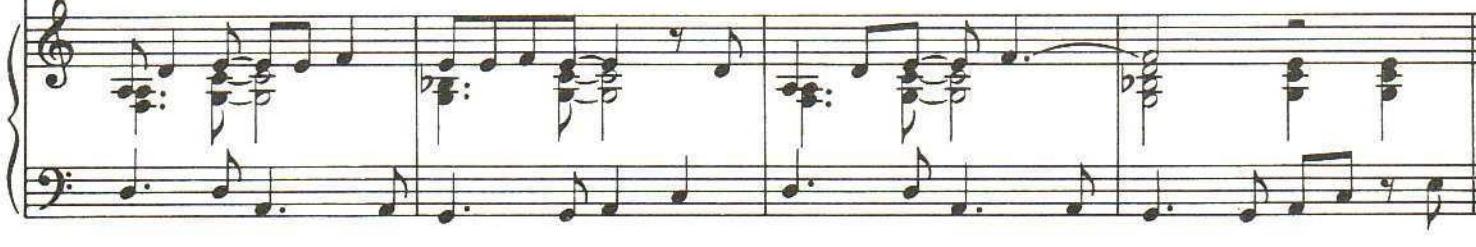
Dm7 Am7 Gm7 Am7 Dm7 Am7 Gm7 Am7
       

Dia-mond life, _____ lov-er boy, _____ he



Dm7 Am7 Gm7 Am7 Dm7 Am7 Gm7 Am7
       

move in space_ with_ min - i - mum waste_ and max - i - mum_ joy. _____



Dm7 Am7 Gm7 Am7 Dm7 Am7
 Ci - ty lights _____ and busi - ness nights,
 Face to face _____ each clas - sic case,

Gm7 Am7 Dm7 Am7 Gm7 Am7
 — when you re - quire street - car de - sire for
 — we shad - owd box and dou - ble cross yet

Dm7 Am7 Gm7 Am7 Gm7
 high - er heights. No place for be -
 need the chase. A li - cence to

Am7 Dm7
 gin - ners or sen - si - tive hearts,
 love, in - sur - ance to hold,

Gm7

Am7

Dm7

Am7

Gm7

Am7

smooth

op - er - at - or.

Dm7

Am7

Gm7

Am7

Dm7

Am7

Coast to coast, — L. A. — to Chi - ca - go, west-ern male. —

Gm7

Am7

Dm7

Am7

Gm7

Am7

A - cross the north - and south — to Key Lar - go,

1 Dm7

Am7

Gm7

Am7

2 Dm7

Am7

Gm7

Am7

love for sale —

love for sale. —

D.S. to fade

Jezebel

Words & Music: Adu & Matthewman

Moderately

Dm7 /C Gm7

(1.) Je - ze - bel — was-n't born — with a sil - ver

This section of the sheet music features a treble clef, common time, and a key signature of one flat. It includes two guitar chords at the top: Dm7 and Gm7. The vocal line begins with "(1.) Je - ze - bel —". The lyrics "was-n't born — with a sil - ver" follow, with a fermata over the end of "silver". The bass line is provided below the treble clef.

Bb-5 A7 Dm7 /C

spoon in her mouth, — she pro - bably had — less than ev -'ry one of

This section continues the musical style from the first section. It includes a guitar chord Bb-5 at the beginning, followed by A7 and Dm7. The lyrics "spoon in her mouth, — she pro - bably had — less than ev -'ry one of" are唱ed. The bass line is provided below the treble clef.

Gm7 Bb-5 A7 Gm9

us. But when she knew

This section concludes the musical piece. It includes guitar chords Gm7, Bb-5, A7, and Gm9. The lyrics "us. But when she knew" are唱ed. The bass line is provided below the treble clef.

Gm9 0 C6 0 Bb-5 0

win - ter was a war, she said I want to get what's mine.

1. A Dm7 /C

Jez - e - bel,

Gm9 0 Bb-5 0 A 0 Dm7 0

Jez-e - bel, won't try to de - ny where she came from.

/C Gm9 0 Bb-5 0 A 0

you can see it in her pride, and the ra - ven in her eyes.

Dm7

Gm9

/C

Bb-5 A Dm7 /C

You don't know — what you've been miss-ing — and by the time she blinks, —

Gm9 Bb-5 A 2. A as Instrumental (Solo to finish) D.C.

— you know she won't be list - 'ning. —

VERSE 2.

VERSE 2.
Jezebel, what a belle
Looks like a princess in her new dress
How did you get that
Do you really want to know she said
It would seem she's on her way
It's more, more than just a dream
She put on her stockings and shoes
Had nothing to lose - she said it was worth it.

The sweetest taboo

Words & Music: Adu & Ditcham

Moderately

The sheet music consists of eight staves of musical notation. The top staff is for the piano, showing chords Bbm7, Fm7, Gb, Fm7, Bbm7, Fm7, Gb, and Fm7. The vocal part begins with a piano introduction. The lyrics start with "If I tell you, if I tell you now,—" followed by "will you keep on, will you keep on". The music then continues with "lov-ing me?—" and "If I tell you, if I tell you how I feel,—". The final lyrics are "will you keep bring-ing out—the best in me." and "You give—me, you give—me the". Chords shown for the vocal parts include Bbm7, Fm7, Gb, Fm7, Bbm7, Fm7, Gb, and Fm7.

sweet - est — ta - boo;

You give _ me, you're giv-ing me the sweet- est — ta - boo. Too good for me,

There's a qui-et storm — and it nev-er felt-like this_ be-fore_.

There's a qui-et storm _ that is you there's a qui-et storm _ and it

G^b

 A_b B_b

— for me. I'd do an - y - thing _ for you —

E_bm9

I'd stand out in the rain.

A_b B_b

An - y - thing _ you want me _ to do, don't let it slip a -

D.S. al Coda

F_bm9

way.

8

CODA

Bbm7

Fm7

Gb

Fm7 Bbm7

Fm7

too good_for me, —

you've got the big-est heart,

Gb

Fm7

Bbm7

Fm7

Gb

Fm7

some-times_I think you're just _ too good _for me.

Bbm7

Fm7

Gb

Fm7

Bbm7

Fm7

Ev-'ry day is Christ-mas, — and ev-'ry night — is New Year's Eve. —

Gb

Fm7

Bbm7

Fm7

Gb

Fm7

Will you keep on

lov-ing me? —

Bbm7 Fm7 G_b Fm7 Bbm7 Fm7

Will you keep on, will you keep on,
 Will you keep on, will you keep on,
 Will you keep on, will you keep on,
 Will you keep on, will you keep on,

G_b

bring - ing out — the best in me? —

Fm7 Bbm7 Fm7

G_b

Fm7 Bbm Fm7

Repeat to Fade

Fm7 Bbm Fm7

D.S.

There's a quiet storm
 And it never felt this good before
 There's a quiet storm
 I think it's you
 There's a quiet storm
 And I never felt this hot before
 Giving me something that's taboo.

Is it a crime?

Words & Music: Adu, Matthewman & Hale

Moderately fast beat

The sheet music consists of six staves of musical notation. The top two staves are for the piano, showing treble and bass clefs with various chords and rests. The bottom four staves are for the guitar, with chord boxes above them and pick markings below. The lyrics are written in the vocal staff.

Chords shown in the guitar parts:

- Abmaj7
- G7+
- G7
- Cm7add4
- Db13+11
- Abmaj7
- G+
- 1st Fret
- Cm7
- Fm9
- Cm7add4

Lyrics:

It may come,
it may come as some surprise, — but I miss you.

I could see through all of your lies _____ but still I miss you.
 He takes her love _____ but it does-n't
 feel like mine, _____ he tastes her kiss,
 her kiss-es are not wine, _____ they're not mine. He

takes but sure - ly she can't give what I'm feeling now.—

She takes, but sure - ly _____ she does-n't

CHORUS

know how. _____ Is it a crime. —

f

— 3 — Fm7 — 3 — G7 — 3 —

is it a crime. — that I still

— 3 — — 3 — — 3 —

— 3 — — 3 — — 3 —

Cm7  Fm7 
To Coda ♦

want you, — and I want you to want me too.

1. G+  3 2. G+  3 D.%. al Coda CODA  3 G7 

(2.) My love is wid- (8.) My love is wid- lt

Cm7  Fm7 

dives and it jumps and it rip - ples like the

G7  Cm7  3 3

deep - est o - cean. I can't give you more than that sure- ly you want me

8  3 3 3 3 3 3 3

back.

Fm9 G+ Cm7

f

Echo

Fm9 G+ G7 Cm7

Tell me is it a crime.

D9+11 Cm9

VERSE 2:

My love is wider, wider than Victoria Lake
My love is taller, taller than the Empire State.

It dives and it jumps and it ripples like the deepest ocean
I can't give you more than that, surely you want me back.

D.S.
My love is wider than Victoria Lake
Taller than the Empire State
It dives and it jumps
I can't give you more than that, surely you want me back.

Never as good as the first time

Words & Music: Adu & Matthewman

Moderately fast $\text{♩} = 108$

The score consists of two staves. The top staff is for the right hand and includes three chord boxes: F#m, E/F#, and Bm7. The bottom staff is for the left hand (piano) and includes a dynamic marking 'mf'.

Verse

The score continues with a piano part featuring eighth-note chords and a vocal line with eighth-note patterns. Chord boxes for F#m, E/F#, and Bm7 are present above the staff.

1. Good times they come and they go, nev-er go - ing to know what fate is go - ing to blow

The score continues with a piano part featuring eighth-note chords and a vocal line with eighth-note patterns. Chord boxes for F#m, E/F#, and Bm7 are present above the staff.

your way; just hope - that it feels right. Some-times it comes - and it goes.

The score continues with a piano part featuring eighth-note chords and a vocal line with eighth-note patterns. Chord boxes for F#m, E/F#, and Bm7 are present above the staff.

E/F# Bm7 /F#

you take it ev - er so slow. And then you lose it, then it flows right to you.

F#m E/F#

So we re - ly on the past, spe - cial mo - ments that last.

Bm7 /F#

Were they as ten-der as we dare to re-mem-ber? Such a fine time as this; what could

F/F# Bm7 /F#

e - qual the bliss, the thrill of the first kiss. It 'll

Bm7

Chorus

F#m

blow right to you. It's nev - er _____ as good as the first _____

Bm7

F#m

— time. — nev - er _____

Bm7

as good as the first --- time. —

2. — *F#m9* —

(Vocal ad lib *etc., etc., etc.*)

Bm6

1,3,4. etc. Repeat ad lib. and Fade

2.

... end vocal ad lib.)

F#m

E/F#

Nat - ural as _____ the way we came to be.
Nat - ural as _____ the way we came to be.

D/F#

F#m

Se - cond time
Se - cond time

E/F#

D/F#

1.

won't live up to the dream.
is not quite what it seemed.

2.

The sheet music consists of six staves of musical notation. The top staff is for the vocal part, with lyrics: "It's never _____ as good as the first time, as the first time. As good as the first time. (Vocal ad lib)" The piano accompaniment is shown below, with specific chords indicated above the notes: F#m at the beginning of the section, followed by E/F# (two measures), Bm7/F# (two measures), and F#m again. The bass line is provided in the bottom staff. The key signature changes from A major (no sharps or flats) to D major (one sharp) at the end of the section, marked with "D.S." (Da Capo).

VERSE 2:

Good times they come and they go,
Never going to know.
It's like the weather,
One day chicken, next day feathers.
The rose we remember, the thorns we forget;
We'd love and leave, never spend a minute on regret.
It is a possibility
The more we know the less we see.
Second time, second time is not quite what it seems.
Natural as the way we came to be;
Second time won't live up to the dream. (*To Chorus:*)

Love is stronger than pride

Words & Music: Adu, Hale & Matthewman

Moderately $\text{♩} = 90$

Amaj9



Sheet music for piano/vocal/guitar. Key signature: C major (two sharps). Time signature: Common time (indicated by 'C'). The vocal part starts with 'I won't pre-tend' followed by a break. The piano accompaniment consists of eighth-note chords and bass notes.

E7sus4



Amaj9



Sheet music for piano/vocal/guitar. Key signature: C major (two sharps). Time signature: Common time (indicated by 'C'). The vocal part continues with 'tend to stop living.' followed by another break. The piano accompaniment includes eighth-note chords and bass notes.

E7sus4



Sheet music for piano/vocal/guitar. Key signature: C major (two sharps). Time signature: Common time (indicated by 'C'). The vocal part concludes with 'I'm good at forgiving.' followed by a final break. The piano accompaniment consists of eighth-note chords and bass notes.

Amaj9

hate you — al - though I have tried,

E7sus4
0.00

mm.

Amaj9

I still real - ly, real - ly love you,

love is

E7sus4
0.00

Amaj9

strong-er than pride. — I still real - ly, real - ly love you,

E7sus4
0.00

1.

mm.

I

2.

Fmaj7/G



3

Sit - ting here wast-ing my time
Sit - ting here wait-ing for you
real - ly real - ly love you

would be like
would be like
love is stronger than

3 3

Amaj9

Fmaj7/G

wait - ing for the sun _ to _ rise.
wait - ing for winter.
pride.

It's all too clear,
It's gonna be cold,
I still really really love you

Amaj9

*Repeat ad lib.
as Solo to Fade*

there may even

things come and go.
be snow.
love is stronger... .

I still

Paradise

Words & Music: Adu, Hale, Matthewman & Denman

Steady beat $\text{♩} = 102$

Fm7

Bb/F

Fm7

Bb/F

I'd wash the

Fm7

Bb/F

sand off the shore, — give you the world — if it was

mine.
 Blow you right to my door, —
 feels fine.
 feels like —
 you're mine, —
 feels right, —
 so fine. —
 I'm yours, —

Bb/F

Fm7



you're mine — like pa - ra - dise. —

B2/F

Fm7

1.

Bb/F



Fm7

Bb/F



I'd give you the world — if it was

Fm7

Bb/F

Fm7



mine.

Fm7

Bb/F

Fm7



Nothing can come between us

Words & Music: Adu, Matthewman & Hale

$\text{♩} = 104$

Fm9

Bbm7

Piano part: Fm9 chord. Vocal part: Bbm7 chord. Piano part: Bb9 chord.

Fm9

Bbm7

Bb9

Piano part: Fm9 chord. Vocal part: Bbm7 chord. Piano part: Bb9 chord.

Fm9

Bbm7

Fm9

I al-ways hope that you re-mem-ber
I al-ways hope that you re-mem-ber

we'll ne-ver real-ly learn _ the mean-
what we have is strong and

Piano part: Fm9 chord. Vocal part: Bbm7 chord. Piano part: Bb9 chord.

Bbm7

Fm9

- ing of it all; —
ten-der;

what we have is strong and ten-
in the mid - dle of the mad-

Piano part: Fm9 chord. Vocal part: Bbm7 chord. Piano part: Bb9 chord.

- der,
 - ness so hold on.
 hold on.

 In the mid -dle of the mad - ness
 So it tru - ly is a good thing

 when the time is run - ning out
 and I al - ways wan - ted

— and you're left a - lone;
 you to know all I want is you to know that
 there is al - ways this and this is ev - er - last - ing,
 it's hold

strong - still - can't pull us a - part -
 on. (Counter) Noth - ing
 Noth - ing can come,

Fm9 Bbm7 Fm9

faith, it's a-bout trust.

Bbm7 Bb^o Fm9 Bbm7

Fm9 Bbm7

1. 2. Noth-ing can come, —
3. come, —
4. pull —

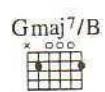
Bbm7 Fm9 Bbm7 Repeat to Fade

noth-ing can come, — noth-ing can come — be - tween — us. (2^o) Can
us a - part. can tear, — (3^o) can

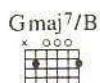
No ordinary love

Words & Music: Adu & Matthewman

♩ = 83



I gave you all—the love I got I gave you more—



F#m7/B



Bm



— that I have in - side and you took— my love,— you took— my love.

1.

Bm7



Bm

B sus²

Did-n't I tell you

3

what I be - lieve.

3

Did some - bo - dy

3

G maj⁷/BE m⁷/B

3

3

say that—

a love like that won't last.—

Did-n't I give you

all that I've

3

F#m7/B



Bm

Bm⁷

got to—

give ba - by?

2.

Bm⁷ Bm B sus²

I keep cry - ing, I keep try -

Gmaj⁷/B Em⁷/B

- ing for you. There's no-thing like -

F#m⁷/B Bm Bm⁷

you and I, ba - by. This is no

Bm B sus² Gmaj⁷/B

or - di - na - ry love, no or - di - na - ry love.



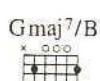
This is no or - di - na - ry love,
no or - di - na - ry love.



To Coda ♪



When you came my way



you bright-en ed ev 'ry day with



your sweet smile.—

Bm⁷

Did - n't I tell you what I be -

B sus²

lieve. Did some - bo - dy say that a

Gmaj⁷/B

love like that won't last. Did - n't I give you all that I've

Em⁷/B

got to give, ba - by?—

Bm

Bm⁷

This is no or - di - na - ry love,

Bm

2° instrumental

B sus²
sus⁴

3 3

no or - di - na - ry love.

Gmaj⁷/B

E m⁷/B

This is no or - di - na - ry love,

Bm

F#m⁷/B

3 3

no or - di - na - ry love.

Bm

2° instrumental

1.
 Bm⁷

2.
 Bm⁷

D.‰. al Coda

I keep cry -

⊕ Coda
 Bm

B sus²
 B sus⁴

Gmaj⁷/B

Em⁷/B

Repeat to fade

Like a tattoo

Words & Music: Adu, Hale & Matthewman

J-69

The musical score consists of five staves of music. The top two staves are for piano, showing chords and bass notes. The bottom three staves are for voice, with lyrics appearing below the notes. The score includes various chords such as Cm7, Fm7/Bb, Cm9, Fm9, and Cm7. The lyrics are: "He told me— sweet lies— of", "sweet loves,—— hea - vy with the bur - den— of the", and "3". The tempo is marked J-69.

Cm7
fr3
Fm7/Bb
Cm9
Fm9
Cm7
fr3
Fm7/Bb
Cm9
Fm9
Cm7
He told me— sweet lies— of
sweet loves,—— hea - vy with the bur - den— of the
3

Fm⁹

truth.

And he spoke of his dreams,—

Cm⁷

fr³

Fm^{7/B^b}

bro-ken by the bur-den,

Cm⁹

bro-ken by the bur-den of his
3

Fm⁹

youth.

Cm⁷

fr³

Fm^{7/B^b}

3

3

Cm⁹

Fm⁹

Four - teen

- tains looked. The light shot dia-monds from his eyes. Hun- gry for
 3

life and thir-sty for the dis - tant ri - ver.

3

Like the scar of

Kiss of life

Words & Music: Adu, Matthewman, Hale & Denman

$\text{J}=98$



There must have been an an-gel by my side, some-thing hea-ven-ly led me

to you.

Look at the sky,

it's the col-our- of love.

Amaj⁷ 
F#m7 

There— must have been an an - gel by my side, some-thing hea-ven - ly came-

8

Dmaj⁷  fr⁴ C#m⁷  Bm⁷ 

— down from a - bove He led me to you, he

8

F#m⁷  Bm⁷ 

led me to you. He built a

8

F#m⁷  Bm⁷  Fr⁴ F#m¹¹ 

bridge to your heart, all the way. How— many

8

Bm⁷ F#m⁷ To Coda + Bm⁷
 tons of love in - side? I can't say.
 3

F#m¹¹ A maj⁷
 When I was led to you, I

F#m⁷ Dmaj⁷ C#m⁷ Bm⁷
 knew you were the one for me. I swear, the whole world-

F#m⁷
 could feel my heart beat. When

Φ Coda

Bm7

F#m11

say.

You

Bm7

Instrumental from 3^e

F#m7

Bm7

gave me the kiss of life,

kiss— of life.—

F#m11

Bm7

You gave me the kiss that's like

F#m7

Bm7

F#11

Repeat to fade

the kiss— of

life.—

You

Please send me someone to love

Words & Music: Percy Mayfield

L = 60



Sheet music for the first section of the song. The key signature is A major (three sharps). The time signature is 12/8. The vocal line starts with "Hea - ven, — please send to all man -". The bass line provides harmonic support below the vocal line.



Sheet music for the second section of the song. The key signature changes to A major (three sharps). The vocal line continues with "kind, — un - der - stand - ing — and — peace of". The bass line provides harmonic support below the vocal line.

To Coda ♪



Sheet music for the coda section of the song. The vocal line concludes with "mind. — But, if it's not ask - ing too much,—". The bass line provides harmonic support below the vocal line.

fr6 A⁹
 please_ send me some - one_ to love. Show all the

E⁶ fr6 E¹³ E^{7/G[#]} E⁷ A⁷
 world how to get a - long,_ peace will en - ter_ when

B^b dim⁷ F^{#7} E/B B^b m⁷⁽⁵⁾
 hate is gone. But, if it's not ask - ing too much,-

A⁷ B⁷ E E⁶ E E⁷
 please_ send me some - one_ to love. I lay a -

fr⁵ A13 Am7 E E7
 wake nights— and pon - der— world trou - bles.— My

F#m9 B13 E6 E7
 ans - wer— is al - ways— the same.— That un -

A Am9 E C#7 aug F#7
 less men— put an end— to all of this.— hate will put the world— in a

B7 aug E6 D/F# E7/G# E7
 flame,— what a shame.— Just be - cause I'm— in— mi-se - ry— I'm not beg-

2^o instrumental



 ging for— no——— sym-pa - thy. But, if it's not—— ask-ing too much,—



 please send me some-one to—— love.—

2.


 Hea - ven.—

D.‰. al Coda
Φ Coda


 not—— ask-ing too much,—

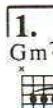


 please—— send me some - one—— to love. Hm - m - mm.—

Cherish the day

Words & Music: Adu, Hale & Matthewman

♩ = 80



|2.



You're rul - ing the way that I move,



and I breath your air.

You on - ly can

fr3 Cm⁷ Dm^{7/C} Fm^{7/C}
 res-cue me, this is my prayer.

Gm^{7/C} Cm⁷ Dm^{7/C}
 If you were mine, — 2^o instrumental

Fm^{7/C} Gm^{7/C} Cm⁷
 if you were mine, — I would - n't want to go —

Dm^{7/C} Fm^{7/C} Gm^{7/C}
 to hea - ven. Sing both times 3
 I che - rish the 3

Cm⁷ fr³*


 day, I won't go a - stray, I won't be a -

Fm^{7/C} fr³


 afraid, you won't catch me run - ning. You're rul - ing the

To Coda \oplus Gm^{7/C} fr³


 way that I move, you take my air, —

3

Dm^{7/C} fr³*


 3

Fm^{7/C} fr³*


 3

Gm^{7/C} fr³*


 3

Cm⁷ fr³*


 3

— you show me how deep love can be. —

3

8

Dm⁷/C

Fm⁷/C

Gm⁷/C

D.C. al Coda

Musical score showing three measures of music. The first measure is Dm⁷/C, the second is Fm⁷/C, and the third is Gm⁷/C. The bass line consists of eighth-note patterns.

◊ Coda

Gm⁷/C

Cm⁷

◊ Coda

run - ning. I che - rish the day, I won't go a -

Musical score for the coda section. It includes lyrics: "run - ning.", "I che - rish the day,", and "I won't go a -". The music continues with a bass line.

Dm⁷/C

Fm⁷/C

stray, I won't be a - fraid, won't run a -

Musical score continuing the coda. It includes lyrics: "stray," "I won't be a - fraid," and "won't run a -". The music ends with a bass line.

Gm⁷/C

B^b/C

I^o no chord

way.

R.H. tacet I^o

R.H. tacet I^o

Musical score showing a bass line for the final section.

Tacet 1^o 3

Cm⁷
fr³

You show me how deep love can be.

Dm⁷/C Fm⁷/C Gm⁷/C

3

You show me how

Cm⁷ Dm⁷/C Fm⁷/C

deep love can be. This is my prayer.

Gm⁷/C Cm⁷

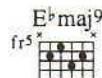
I che - rish the day, I won't go a -

3

Pearls

Words & Music: Adu & Hale

$\text{J} = 52$

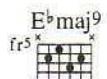


fr³

fr³

fr⁵

pedal throughout



fr³

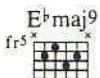
fr³

fr⁵



fr⁴

There is a wo - man in So - ma - lia —



fr⁵

scrap-ing for pearls— on the road - side.

There's a force strong - er than na - ture,

D^{7sus4}

 D⁷

 fr³

keeps her — will a - live. — This is how she's dy - ing, — she's

F^{b9}

 E^{b maj9}
 fr⁵

dy - ing to sur-vive. Don't know what she's made of, I would

D^{7sus4}

 D⁷

 C^{m9}

like to be that brave. — She cries to the hea - ven a - bove, —

3

D^{m7}

 C^{m9}

there is a stone in my heart.

3

3

Gm⁷
 fr³

 F⁶⁹

 wo - man in So - ma - lia, — the sun gives her no mer - cy. — The

E♭maj⁹
 fr³

 D^{7sus4}

 D⁷
 same sky — we lay un - der burns her to the bone. — Long as

Gm⁷
 fr³

 F⁶⁹

 af - ter - noon sha - dows, — it's gon - na take her to get home.

E♭maj⁹
 fr³

 D^{7sus4}

 D⁷
 Each grain — care - ful - ly wrapped up, pearls for her lit - tle girl. Hal - le -

Gm⁷

lu - - - - jah.

F⁶₉

Hal - le -

E^bmaj⁹

lu - - - - jah.

D^{7sus4}

D⁷

D.%. al Coda

She cries to the

⊕ Coda



E^bmaj⁹

D^{7sus4}

D⁷

Gm